labour. Such were the collections of Mr. Britton, and those in the studios of many other artists and antiquaries. He believed that in founding such a museum they would be supported by a general feeling out of doors that it would not be a lavish expenditure of public money, but one in harmony with their past and present efforts, one they were called on to make by the present position of the arts in this country, one to which they were invited by the general voice of Europe. The hon. gentleman concluded by moving an address to her Majesty to appoint a commission to inquire into the best means of preserving the national monuments and antiquities.

Mr. Hawes seconded the motion. Mr. Bernal said the inquiry called for by the hon. member was absolutely necessary. There was, unfortunately, too great an apathy in this country with regard to such subjects as these, because they had not the interest of personality and strong political feeling. If the state of the Treasury did not allow the right hon. baronet to give the public money for the promotion of these objects, a public subscription ought to be opened for the purpose. We were the only country in the world which left these matters to private enterprise and taste. At the Louvre there was a large collection of middle-age relics, but we had no such public collection. He thought that the motion of his hon. friend was somewhat too confined—that it ought to extend to antiquities generally, which were analogous to and coeval with the antiquities of this country,—for instance, those which were to be found in Brittany. There ought to be an institution where the student could see the dresses, weapons, costumes, and antiquities of past ages. It was true that there was the Geological Museum, but it was confined in its objects. And at the British Museum there were vast collections of most interesting objects, which, however, either from want of room, or want of good will on the part of the conductors of the institution, were not properly accessible. He was satisfied that if a national museum were once established, private individuals would immediately contribute to it. Such an institution would have the best effect on the manners and morals of the people.

The Chancellor of the Exchequer said, of course it was out of the question to expect any co-operation from the Government in the course of the present session, after the supplies had been voted. With regard to the general question, it should be remembered that abroad these public institutions were the object of the care of the Government, while in England custom left the advancement of such objects to private individuals. He believed that a greater number of works of art and of antiquity could be found in this country than were to be seen in foreign countries, and he doubted very much whether the collection of all these into one institution would be so advantageous as to leave them as they were. With reference to the appointment of a commission, he thought that for such a purpose it was open to considerable objection; at all events until after very great consideration. — Mr. Borthwick thought it extremely desirable that increased care should be bestowed upon the preservation of the religious and ecclesiastical monuments of this country, even to the comparative neglect of those of pagan and profane antiquity. The state of our ecclesiastical architecture was such as to call for much greater attention, though greater expense should thus be incurred than had hitherto been devoted to it. The hon. gentleman adverted at some length to the exaction of fees from persons visiting cathedral structures, and strongly expressed his disapproval of the practice.

Mr. Ewart said it was a mistake to suppose that the right hon. gentleman (Mr. Wyse) wished to have existing monuments despoiled; he only desired to have them concentrated in one establishment, instead of mouldering in various public edifices. He entirely concurred in the view which had just been taken in reference to cathedrals. Forming, as cathedrals did, part of the history and religion of the country, it was the duty of the Government to do all in its power to secure their being open to the public without any charge whatever.

Mr. Wyse having replied, the motion was put and negatived without a division.

THE FUTURE DEVELOPMENT OF STYLE IN ECCLESIASTICAL ARCHITECTURE.

As the history of former nations is being illumined by the labours of their successors, much that we were priding ourselves upon as new, is proved to have originated in time, more or less gone by. The wisdom of the Egyptians is placed on evidence, more convincing than assertions of the classics, and the learning which did exist in Europe during the middle ages is made manifest, shewing that that period was not entirely one of darkness and ignorance. Indeed, we are gradually discovering, how unsafe it is to form general opinions supported on the evidence of only isolated facts; and may shortly be compelled to allow, that the standard of knowledge has been placed, in this century, at too great an elevation. But it is not the less obvious, that the discoveries at this epoch are of such a nature, as would at one time have seemed too wonderful for mortal agency, and subjected their authors to terrors of the dungeon and the inquisition. Still, the age is essentially a matter of fact age, one more inclined to forget that "the race is not always to the swift," than to pursue the path, which is laborious but certain. It is an age of anomalies, feverishly excitable as to the future, and probing into the records of the past; an age in which advancing science, and the study of its former state find equal votaries. The Anglo-Saxon scholar, and the learned in modern languages, the archæologist, and the professor of science, meet in every circle, and excite a like interest in their labours. But the future object is pursued with too slight knowledge of previous attempts, and too little consideration as to the best course; whilst the antiquarian pursuit is still one of mere observation and curiosity, less than reasoning and deduction from examples, towards their bearing upon present time. To such or other singularities, we must attribute the peculiar state, in which the art of architecture finds itself, for perhaps the first time in the history of the world, a state alike irreconcilable with the desire for progressive improvement, and with any useful application of previous discovery, a state often commented upon, but yet unaltered. It is still held to be an axiom, that architecture is the only art, which has reached its perfection, and is now no longer progressive. The works of the ancients we must admire and study, but not deviate from. Our Gothic architecture must be the architecture of former centuries, when the style is said to have been in unceasing search of novelty, yet never attaining the desired excellence, and to have expired from mere inanition.

It is assumed, that our churches should be, if not copies, at least such as might have been erected at a particular period, and might be mistaken for works of that date. But why should we say that the intellectual vigour in architecture is dead? Did Shakespeare and Milton exhaust all the fountains of a sister art, and are not the stars of heaven, and the flowers of earth as pregnant with associations which conduce to poetry, as before Dryden, Pope, or Byron wrote? And though art has known, in many countries, its bright and glorious days, — can this century, before all others, deem that architecture has no future being; a century, in which the whole range of architectural history is beheld, and understood with a clearness before unknown, which possesses all the powers of investigation, yet deems a good result beyond attainment, and in which the resources of science are not wanting to produce, as the works of architecture were never executed before. And in gothic architecture, which had the power to conceive, and the principles, but sometimes lacked the means to carry out, we have, in the study of ancient models, and in inherent resources, the latent skill to produce works, in design more wonderful than the cathedrals of Cologne or Beauvais, and in stability far surpassing those structures. The means for studying the principles of the mediæval architects are around us, the knowledge of the chemist, and the geologist, with that in every other department of science and art is, for almost the first time, open to us, and shall architecture remain insensible to these advantages? With so many inventions, available for the construction and decoration of buildings, it would appear that the art is rather about to commence, than to have reached the height, from which there is no advancement.

But there are some who, without broaching an opinion as to the future progress of other styles, feel certain that gothic architecture at least is not to be improved upon, yet prescribe that style for imitation. The writer in a late number of this journal, who has done us the honnur to notice some of our previous remarks, seems inclined to such opinions, and we can only wish that his pen could be enlisted in what we deem a sounder line of argument. Doubtless, existing examples convey more instruction, and excite a larger amount of pleasure in the beholder, when constructed in a mixture of styles, harmoniously blended, than when they are in the style of one particular date; but we cannot consider, that a modern work should shew any such discrepancy, any more than we advocate the present system of exclusive imitation. It seems to us, that the value of an example is to be estimated, firstly, in reference to its utility as a model, which along with other examples may suggest an entirely new combination, and secondly, to its interest as an object of antiquarian analysis, illustrative of the time in which it was erected, and the people from whom it originated. The first object is the pursuit of the artist, the second that of the antiquary. The antiquarian object is not to be neglected by the architect, but in estimating the value of a model, it is necessary to guard against an assumption, that because the rust of ages has invested the fabric with an interest, which we do not take the trouble to examine to its source, it is possible by an imitation to create a like interest. We omit the consideration, that the modern pile will no longer be an exponent of its age, and will therefore be deficient in precisely that value, which the original possessed, whilst, in general rank as a work of art, the original may be inferior. The universal principles of art hold the highest place, to which the investigations of antiquity are but the stepping-stones; and in aiming at the wrong goal we miss both. The heads of Edward III. and Queen Philippa when used in a modern church (vide *ante*, p. 183) serve to mark the imitation of a particular period, but seem to us illustrations of the improper application of mediæval art. So the fleur-de-lis of the Tudor period, no longer a national badge, and the letters, which even a Gothic architect cannot always read, may be equally reprehensible.

With all the interest, which we feel in the antiquarian and historical part of architecture; and all our admiration of Gothic architecture in its former state, our desire is not lessened for a style of art, which we can truly call "our own." If modern be as fertile in invention as ancient days, the barrier, which excludes that invention from our art, should be insurmountable. That excellence is not to be attained by a neglect of existing examples, as some would argue, but is to be gained by careful examination of those remains, and from full conception of the principles which guided their erection. An opposite opinion would be founded on an illogical basis, assuming that all executed works, whether good or bad, could give no instruction, and that the art must recommence a long and experimental course. The main reason of the present imitative state of taste is, that the purely antiquarian possesses an undue influence over the art, to which in the pursuit of architecture, it should be entirely subservient.

The infusion of new and beautiful features into Italian architecture, which, consistent with the *animus* of the art, should yet give an entirely new character to that style, would give the name of the architect a place, amongst the greatest in its days of splendour. Why should invention in modern Gothic architecture not be deemed an equal merit? We must guard against the possible mistake, that the study of ancient models is unnecessary. Whether it be, that the principles of art are difficult of discovery, or that we acquire a love of certain forms, and desire their reproduction, or that, without the chain of rules, our fancy would be apt to draw us in search of novelty into the singular and ridiculous, it is true that rules, deduced from the examination of examples, are never so necessary as in the infancy of the art, or the pupilage of its professors. We deem this the infancy of a new style of art; and that Gothic architecture was not exhausted in the sixteenth century; that,

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